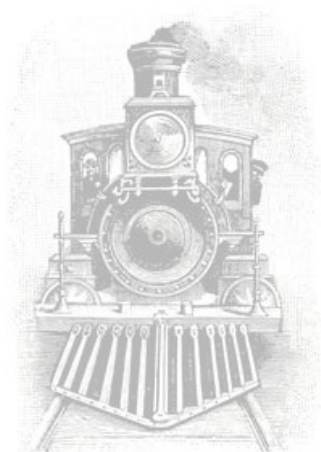


DESHEVOV

Рельсы (Rails)

op.16 (1926)

for piano





Vladimir Mikhaylovich Deshevov

(b. St. Petersburg, 30 Jan/11 Feb 1889 - d. Leningrad, 27 Oct 1955)
Russian composer. He studied the piano with Leonid Nikolayev and Alexander Winkler and composition with Vasily Pavlovich Kalafati, Anatoly Konstantinovich Lyadov, Maximilian Osseyevich Steinberg and Jāzeps Vītols at the St. Petersburg Conservatory (1908–14). After a period of active service during World War I, he became secretary of the “Musical Committee for National Education” in Yelizavetgrad (1917–19) and then headed the music section of the education department in Sevastopol (1920–21), where he founded a conservatory which he directed from 1921 to 1922. He later taught in Leningrad music colleges (1923–33) before becoming one of the leading composers of music for the theatre, heading various music departments and conducting in several theatres in the city. This work continued throughout the blockade of Leningrad (1941–4) during which period this activity expanded to include radio work. His compositions range from linear, diatonic pieces in the manner of Honegger and Prokofiev to mechanistic chromatic constructions and machine-like music such as “Rails”. Based on incidental music for a staging of Pierre Hamp's novel “Le Rail”, “Rails” has remained one of the key works of the Russian avantgarde of the 1920s.

During the 1920s Dechevov was regarded as one of the most promising younger Soviet composers. Darius Milhaud, who made his acquaintance in 1926 during a visit to Leningrad, praised him in the French press as a 'genius' and 'extremely original'. However, subsequent attempts to make his compositions better known abroad were unsuccessful. In 1929 followed Dechevov's best-known composition: *Ice and Steel*. But such were the ideological tensions of this period that this avant-garde work soon disappeared from the public stage. Although Dechevov was one of the chief proponents of the left wing musical avant-garde in the 1920s and explicitly came out in favour of critical appropriation of elements from Western modernism, he was not subjected to direct ideological attacks during the Stalinist era. Neither, however, despite clearly moderating his compositional style, did he succeed in obtaining a prominent position in the conformist musical culture of socialist realism that held sway after 1932. It was only after the outbreak of the Second World War that he started once again to produce major works of his own: ballet music based on classical materials and patriotic tone poems. However, these did not prevent his name from increasingly being forgotten.

to Konstantin Tverskoy
Рельсы (Rails)
for piano, op.16 (1926)

Vladimir Mikhaylovich Deshevov
(1889-1855)

Presto

pp

sf

sf

sf

p

senza Ped.

7

3

sf

sf

12

sf

sf

sf

p

cresc. poco a poco

18

ff

3

3

23

p *fff*

senza Ped.

Detailed description: This system contains measures 23 through 26. Measure 23 features a treble clef with a melodic line and a bass clef with a triplet of eighth notes. Measure 24 continues the melodic line in the treble and has a triplet of eighth notes in the bass. Measure 25 shows a dynamic shift to *fff* in the treble, with a triplet of eighth notes in the bass. Measure 26 continues the *fff* dynamic in the treble and has a triplet of eighth notes in the bass. The instruction *senza Ped.* is written below the bass staff.

27

p *fff* *f* *ff*

Detailed description: This system contains measures 27 through 31. Measure 27 has a triplet of eighth notes in the bass and a dynamic of *p*. Measure 28 has a triplet of eighth notes in the bass and a dynamic of *fff*. Measure 29 has a triplet of eighth notes in the bass and a dynamic of *f*. Measure 30 has a triplet of eighth notes in the bass and a dynamic of *ff*. Measure 31 has a triplet of eighth notes in the bass and a dynamic of *ff*.

32

f *ff* *f* *mf*

Ped. *

Detailed description: This system contains measures 32 through 36. Measure 32 has a triplet of eighth notes in the bass and a dynamic of *f*. Measure 33 has a triplet of eighth notes in the bass and a dynamic of *ff*. Measure 34 has a triplet of eighth notes in the bass and a dynamic of *f*. Measure 35 has a triplet of eighth notes in the bass and a dynamic of *mf*. Measure 36 has a triplet of eighth notes in the bass and a dynamic of *mf*. The instruction *Ped.* with an asterisk is written below the bass staff.

37

Detailed description: This system contains measures 37 through 40. Measure 37 has a triplet of eighth notes in the bass and a dynamic of *f*. Measure 38 has a triplet of eighth notes in the bass and a dynamic of *f*. Measure 39 has a triplet of eighth notes in the bass and a dynamic of *f*. Measure 40 has a triplet of eighth notes in the bass and a dynamic of *f*.

41

Detailed description: This system contains measures 41 through 44. Measure 41 has a triplet of eighth notes in the bass and a dynamic of *f*. Measure 42 has a triplet of eighth notes in the bass and a dynamic of *f*. Measure 43 has a triplet of eighth notes in the bass and a dynamic of *f*. Measure 44 has a triplet of eighth notes in the bass and a dynamic of *f*.

45

ff
senza Ped.

49

pp
una corda

sf
tre corde
Ped. *

ff
senza Ped.

53

pp
una corda

f
tre corde

pp
una corda

56

f
(u.c.)
tre corde

sf

61

sf
p
8va

66 *sf* *p* *sf* *8va* *8va*

70 *sf* *sf* *8va*

73 *sf* *ff* *sf* *8va*

76 *sf* *sf* *sf* *mf* *marcato*

80 *p* *sf* *8va* *8va*

engraved with Dorico 1.2.0.37
January 11, 2018

